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## PROGRAM PLANNING AT THE J. PAUL GETTY TRUST

Nancy Englander

Interviewed by Richard Cándida Smith

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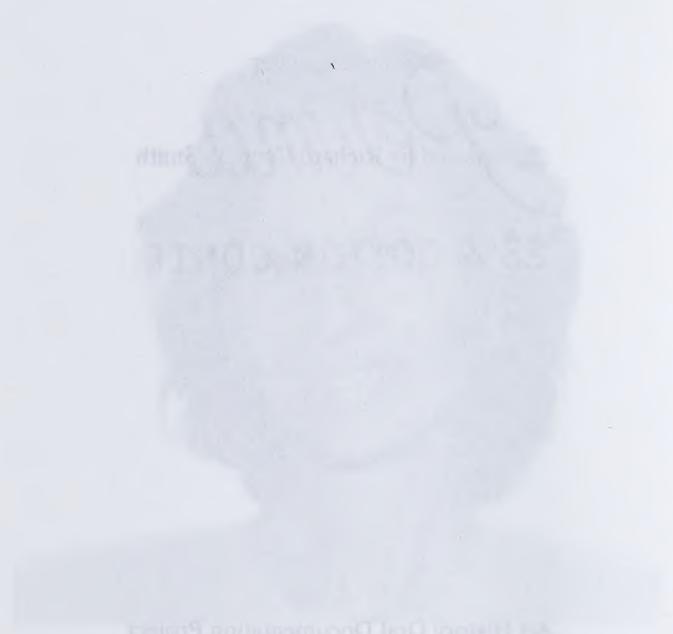
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Frontispiece: Nancy Englander

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Frontispiece: Nancy Englander, 1998. Photograph courtesy of Nancy Englander.



# MEMORANDUM

TO : The President

FROM : The Vice President

SUBJECT: [Illegible]

[Illegible text block]

## RECOMMENDATION

[Illegible text block]

[Illegible text block]

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Richard Cándida Smith, Associate Professor of History and Director of the Program in American Culture at the University of Michigan, interviewed Nancy Englander at her home in Brentwood, California. A total of two hours were recorded. The transcript was edited by Katherine P. Smith.





## BIOGRAPHICAL SUMMARY

Nancy Englander

Present Position: Senior Vice President of Capital International, Inc.

### Education

M.A., Comparative and International Education, 1969, Columbia University, New York. Thesis: "Duality as an Interpretive Concept for Latin America." The role of reality and illusion in social, economic and cultural contexts.

B.A., with honors, 1965, Jackson College, Tufts University, Medford, Massachusetts. Major: Spanish; junior year at the University of Madrid. Minor: English.

### Professional Career

#### The Capital Group

January 1986–present:

Retained initially in 1986 as a consultant to assess the macro-economic, social and political environment in Brazil, Argentina and Chile; in 1987 joined Capital to develop investment programs in those countries including the establishment of local financial, banking and government relationships.

Currently Senior Vice President of Capital International, Inc., one of the investment management subsidiaries of The Capital Group. President and Director of Emerging Markets Growth Fund, a \$9 billion equity fund with substantial investments in Latin America, and Director of a number of other Capital funds investing in emerging markets.

#### The J. Paul Getty Trust

January 1986–May 1989

Independent Consultant and Director, Grant Program

Called upon to advise primarily on policy matters related to prior responsibilities.





September 1982–January 1986  
Director of Program Planning and Analysis.

Responsible to the President of the Trust for establishing and implementing the Trust's international commitments in the field of the visual arts. These consisted of the Getty Center for the History of Art and the Humanities, the Getty Art History Information Program, the Getty Conservation Institute, and the Getty Grant Program.

Specific responsibilities included:

- Identifying appropriate areas where commitments might be undertaken
- Staffing, building appropriate resources, and preparing temporary physical facilities to establish the presence of the programs internationally until permanent directors could be identified and recruited
- Developing, staffing and overseeing an international department for public and government affairs, and establishing direct contacts with academic and government leaders
- Initiating the architectural program which provided the basis for the permanent Trust building complex, including the new museum and facilities for all the operating activities; managing the local community and government relations related to gaining support and approval for the project
- Advising the staff and President on policy matters related to the Trust as a whole or any of its activities
- Reviewing budgets and assessing program plans for consistency with Trust objectives and compatibility with each other
- Designing and implementing the Getty Grant Program

July 1981–September 1982  
Program Development Officer

#### MacDowell Colony

September 1977–February 1981  
Director

Chief Executive of an institution (450 acres and 40 buildings in New Hampshire and an office in New York) which provides uninterrupted time and working space for composers, visual artists and writers of exceptional talent. Responsible for all policy, administrative and financial matters, subject to



to guidance of a Board of Directors.

#### National Endowment for the Humanities

February 1975–September 1977

Assistant Director, Division of Public Programs (Head of Museums and Historical Organizations Program)

Responsible for the development and implementation of administrative, financial and policy objectives dealing with the Endowment's Museum and Historical Organizations Program.

#### Museum of Modern Art

January 1972–January 1975

Developed support from the private sector (individuals, foundations, corporations) and from the state and federal government. In 1974 became Associate Director of Development.

#### Postgraduate activities, January 1970–January 1972

Augmented graduate studies—traveled and lived abroad; time spent primarily in Western Europe and South America where, in addition to extensive traveling, further researched a study begun at Columbia University on unemployment among the educated; spent time in the Near East; studied the possible application of communal education techniques to rural areas in underdeveloped countries.

#### Volunteer Activities

Board Member	Westside Children's Center, Los Angeles (an organization devoted to helping abused and neglected children)
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Institute of the Americas, La Jolla

Member	Women's Political Committee, Los Angeles
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INTERVIEW WITH NANCY ENGLANDER: 16 MAY, 1997

[Tape I, Side One]

SMITH: Well, we usually start off with a very simple, straightforward question, which is, when and where were you born?

ENGLANDER: I was born in Brooklyn, New York, in 1944.

SMITH: Could you tell us a little bit about your parents, what your father and mother did?

ENGLANDER: My father [Leon Sanit] was trained as a lawyer and worked in the city court system. My mother [Rebeline Sanit] was head of a merchandising department in a New York City high school.

SMITH: Did you grow up in New York City?

ENGLANDER: Yes.

SMITH: What schools did you go to?

ENGLANDER: I went to Erasmus High School and then to Tufts [University], then Jackson College, and then I got a Master of Arts in International Education and Latin American Studies at Columbia [University].

SMITH: I understand that before you went to the Getty you had worked in the museum program at the National Endowment for the Humanities and at the MacDowell Colony?

ENGLANDER: That's right.



SMITH: How did you move into that kind of line of work?

ENGLANDER: After finishing school, I was quickly married and divorced, had done some traveling, and I decided I would like to work in the art world. I got a job at the Museum of Modern Art, and that introduced me to people at the [National] Endowment [for the Humanities]. From MOMA I went to the NEH as head of the Museums and Historical Organizations Program. I got to know Tom Messer of the Guggenheim at that point, who was president of the MacDowell board, and that's how I got to MacDowell.

SMITH: So you were head of the museum program in the early seventies then?

ENGLANDER: Yes. The dates get sort of blurry, but I guess it must have been the mid-seventies, from '75 to '77, something like that.

SMITH: So it was ten years old by that time. And what did you do at the MacDowell Colony?

ENGLANDER: That's an artist's colony for visual artists, writers, and composers, and I was its director for a period of three years.

SMITH: So you supervised the selection of the fellows.

ENGLANDER: Well, we had admissions committees made up of professionals in each of the fields. We tried to get people who were recognized within their own fields, so it was a peer review process, not dissimilar in a way from the Endowment. I chaired those groups at the Endowment, but not at MacDowell, where each one of





the committees had its own professional chair. I sort of ran the day to day business of the colony. At that time there was only one person who went between New Hampshire and New York and coordinated fund-raising in New York as well as operations up in New Hampshire.

SMITH: Did you go from MacDowell to the Getty?

ENGLANDER: Yes. After about a six-month hiatus, my son was born, and we moved to New York. I was looking for a job, and of course the best opportunity in the art world was the Getty.

SMITH: How did you get hooked up with the Getty?

ENGLANDER: I was talking to a lot of people, including someone at Warner Communications, and when he asked if there was anyone I would like to meet, I said I'd like to meet Harold Williams, because he had been named as president of the Getty. It turned out that someone working for Warner was one of Harold's very close friends, and the man had him come up to the office, we chatted briefly, and he sent my résumé to Harold. I went down to Washington for an interview, and I was hired.

SMITH: This was in 1980? Or '81?

ENGLANDER: '81.

SMITH: At this time I think the [J. Paul] Getty Museum was just about to become the [J. Paul Getty] Trust, but at that time you still had only about seven hundred million dollars, instead of the much larger amount. What kinds of programs were you

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thinking of doing with that more limited amount of money? What seemed to you feasible to be done?

ENGLANDER: Well, first of all, it didn't seem like a limited amount of money at the time; it seemed like an extraordinary amount of money. The two of us who initially were hired to work on what the Getty should become didn't have any really preconceived notions. We were encouraged to go out and talk to people in the field about where the Getty could make a difference. My colleague, Lani [Lattin] Duke focused more on the U.S., education, and the use of the media, and I focused more on international issues, scholarship, conservation, and the use of technology. I say "concentrated" . . . actually, the concentrations were an outcome rather than a preconceived idea, but that's sort of the way we divided it up.

SMITH: The way the folklore runs, the three of you—you, Williams, and Duke—formed in a sense a super seminar for educating each other and talking about various issues, just exploring things.

ENGLANDER: I don't think it was educating each other so much as being educated by the field, and bringing together groups of people who could inform the decision-making process. Lani and I organized those groups in different fields of the arts and humanities and Harold participated in many of those discussions, but not all. We wrote up what we learned, and in the end turned those into proposals to the board.

SMITH: In what way did the observations and conclusions you had drawn while

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working at, say, the NEH inform the way you approached the problem of what the Getty could become?

ENGLANDER: I'm not sure that it did all that much, particularly because the Getty mandate was broader than museums, and it was not national in scope as the endowments programs are. I think, obviously, you learn a lot about who the people are and what some of the issues are, many of which relate to funding constraints, and some of those issues we thought we could assist with in some way or another. Not by grant making, necessarily, but by programs that in and of themselves might be meaningful. I think you learn a lot about process at a place like the NEH, which was helpful, particularly when it came to setting up the Getty Grant Program.

SMITH: Now, your training in the arts was after you left college, basically.

ENGLANDER: I never had any training in the arts, and I never pretended to be an art historian or an expert of any kind. I think what I was good at was asking questions, collecting information, synthesizing it, talking to people, and the sort of networking aspect of trying to tap into the people who seemed to be recognized, both here and abroad, as people who would have interesting thoughts about what the Getty might do and how it could best use what at the time, as I say, seemed like an enormous amount of money in an impoverished field.

SMITH: Were you involved in discussing the collecting priorities of the museum itself; that process in which it broke out of the three areas that J. Paul Getty had set



up?

ENGLANDER: Not very much. I mean, we had early philosophical discussions in which I was more a listener than a participant, I would say, about the nature of the museum generally and what it should strive to be in terms of representing excellence, etcetera, but that was the area in which I was least involved.

SMITH: When you came, was Stephen Garrett still the director?

ENGLANDER: He was, and I was involved in the initial discussions to try and recruit John Walsh.

SMITH: So you were following the trails that then led to Walsh?

ENGLANDER: Yes, I was definitely part of the process of identifying potential directors and talking to them, and in that respect I suppose the NEH years were useful because I knew who was who and I had met a lot of people over those years. So in that respect it probably contributed quite a bit to that process.

SMITH: Otto Wittmann has indicated that I guess prior to your being hired he had written up a memorandum about the things that the museum, later to become the trust, could do, and that this proposal had laid out the broad outlines of a conservation institute, a research institute, and so forth. Was that an important document in terms of directing what the three of you were doing?

ENGLANDER: To tell you the truth, I don't really recall, so I guess it means it wasn't that important. I don't remember any previous definition of what we might or





might not be, although I am sure that we must have read the document and had it in mind.

SMITH: Did you have much discussion with the board of trustees at this point?

ENGLANDER: As I recall, I think we attended all of the board meetings and as we made progress with the inquiry we would report to the board, and the recommendations came in pieces as to what we might do. I think there were sort of developmental stages of each of the entities in terms of the recommendation to the board of the shape that they would take.

SMITH: Now at that time, aside from Otto and Federico Zeri, the board was pretty much oil men, and oil lawyers.

ENGLANDER: Well, I think Franklin Murphy was on the board at that time, wasn't he?

SMITH: Oh yes, okay.

ENGLANDER: And he was an extremely valuable board member, since, as you are pointing out, there were only a few members of the board who had anything to do with the art world, or any understanding of some of the issues. Franklin was really a very strong leader.

SMITH: Had you known him before?

ENGLANDER: I knew him reasonably well. I had met him many times when I was at NEH. Even when I was at MacDowell we had seen each other a couple of times in



New York, talking about various issues. Franklin and I had a pretty good relationship.

SMITH: Had he been instrumental in introducing you to [Harold Williams]?

ENGLANDER: No, he had nothing to do with it.

SMITH: No, okay. As you presented your ideas about where the program should be going, what was the response of the board, for example, to expanding museum collecting?

ENGLANDER: I think they were pretty responsive. The struggle was more to get them interested in the other Getty programs and institutions than it was to get them to think about the museum and its collections.

SMITH: So . . . the research institute [the Getty Center for the History of Art and the Humanities, now the Getty Research Institute for the History of Art and the Humanities]?

ENGLANDER: The research institute, the [Getty] Conservation Institute, the Art History Information Program [AHIP]. It was very hard to make those come alive to people who were not part of the field anyway. A few of them at least had very limited interest, I would say, so they went along, but I think with the exception of a few board members most of them could not have explained to you what it was really all going to be about, although it sounded good in theory.

SMITH: What kind of arguments would they respond well to? How would you have





to frame things?

ENGLANDER: It's too long ago for me to remember. We tried to be as specific as possible about what the scope of the new institutions would be, what they would do and what they wouldn't do. We tried to be as articulate as possible in the presentation, and I think they recognized that because of the resources, the Getty should be more than a museum. They didn't pretend to have an expertise that they didn't have, so between the sort of influence of the people in the field with whom we had spoken, and the support of people like Franklin and Otto and Federico on the board, and a few other board members, especially as the board was expanded over time with people like Jon Lovelace and others, they were receptive, and very, I would say, constructive in their response.

SMITH: Was there anybody who was obstreperous?

ENGLANDER: I don't really recall. I think there were always some board members that you had more empathy with than others, and certainly there were some whose manner was more inviting, I would say. In the early days Ronald Getty was even still on the board, and he was not a contributor in any way whatsoever. But I think the others were all decent people trying to live up to a responsibility. It was a peculiar situation for them because when he was alive, Mr. Getty used to call all the shots, at least so the stories go, and there suddenly they had the responsibility of determining what this institution should become. I think given the fact that they had so little



background, they were very responsive. Part of the reason, undoubtedly, was because Harold was a person they had enormous regard for, not because of his knowledge of the arts, but because of his track record in business, which was a world they did understand. So I think that made them comfortable with the nature of the leadership. I think the process was one where they could at least feel that it wasn't just two or three people who were saying, "Here's a plan," but rather it was a plan that emerged out of a lot of very intense discussions over a period of time.

SMITH: I did want to ask you about the meeting of the Century Association, and how you thought about who you would invite.

ENGLANDER: It's too long ago. I remember the meeting at the Century Club, and I know it was a very distinguished group. I think, you know, it was like putting together any meeting in any field: you talk to people in the field and you ask them to name the five people they would want to see at such a meeting, and if enough people mention the same name, that person eventually gets on the list. Without having the list in front of me of who was at the meeting, I would be hard pressed to recall who was more influential than somebody else. I think we tried to bring together, if I recall, people from the museum as well as the scholarly community. But I don't really remember who the outstanding participants were.

SMITH: There is a way of balancing conservative perspectives and innovative perspectives, and maybe that was something that you were keeping in mind

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throughout the process. It strikes me that when Kurt Forster was identified as the person who might best pull together the Center for the History of Art and the Humanities that then became the Research Institute, you were moving probably in a very different kind of way, a way that probably many established people would have cautioned you against.

ENGLANDER: Yes, although at the same time, Kurt's name had been raised by totally establishment figures; that's how he originally came to our attention, and when we went to see him he really was so impressive in his intellect and his energy and his ideas. He's really quite an overwhelming personality, in a very positive sense. While it may have been somewhat of a departure from some of the old guard, the selection was certainly endorsed by a group of more senior art historians whom we had gotten involved with us at that point. I think Seymour Slive, Craig [Hugh] Smyth, Willibald Sauerländer, and Irving Lavin were already part of the process, people that we had drawn into the circle. I think it was Willibald who might have originally mentioned Kurt's name . . . no, that's not right. Willibald did not know Kurt; in fact, they met each other as part of the process. In any case, that group was extremely responsive to Kurt, so this was in no way something that was forced on the field, it was really supported at least by those individuals that we were working most closely with, who were the old school.

SMITH: As you were thinking about what the scholarly center might be, you had as





models, CASVA [Center for Advanced Study in the Visual Arts], the Warburg Institute, and I suppose the Rembrandt and van Gogh institutes in the Netherlands. What kind of visits and investigations did you make?

ENGLANDER: I had been to the Warburg and the Courtauld Institutes, the Institute [for Advanced Study] at Princeton, and I Tatti, but not the Rembrandt or the van Gogh institutes. Certainly CASVA was a model for a place that attempted to bring scholars into a setting where they could focus on their own work for a period of time. I would say that maybe a combination of the Warburg and CASVA seemed the most intriguing.

SMITH: What did you view as the spine of the Getty Center?

ENGLANDER: I think from the very beginning we thought of it as having three pillars: a library of distinction, a photo archive, and a program for scholars that would have more of a thematic orientation than a program where individuals were coming together on a totally ad hoc basis just because they had been invited. The idea also was to go beyond the field of the history of art to make it a humanities and art history experience.

SMITH: Both Kurt and Mel [J. M.] Edelman have told me that when you first talked to them they had no idea that they were being considered for anything other than a very short term advisory capacity. Was that a conscious strategy on your part?

ENGLANDER: Initially, when we went to speak to Kurt it wasn't particularly

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because he was a candidate, he was just someone who had been identified as being an interesting person to talk to. He had been the head of some institute somewhere, and his name had come up, not necessarily in the context of being potentially the director of the Center, but just as someone whose input would be interesting, and it was out of the experience of Kurt himself that the idea of thinking about him as a candidate developed.

SMITH: So, in a sense, you allowed him to sell you on an idea of what the Getty Center would become?

ENGLANDER: It wasn't so much that he sold us on an idea of the Center. He was such a charismatic individual and had so many interesting ideas about the field, its strengths and weaknesses, things one should consider in creating a center, that he seemed as if he would bring to it a life and a vision that would be appropriate to some of the things that we were already thinking about to some extent but were far from implementing.

SMITH: At that time, did you think that Forster's anti-object attitude might create tension with the museum program?

ENGLANDER: Kurt Forster thought that objects were part of a bigger picture, and that the deification of objects as the one way to think about art and art history and architecture was a mistake and was too narrow. But I never thought of him as a priori anti-object. I think that the tensions between him and John [Walsh] came out





of two different approaches to the object. Their personalities were very different, and yet they were both very intense: John in his sort of quiet way, and Kurt in his more extroverted way. I think that John and Kurt did come from opposite ends of the spectrum in the sense that John, although committed to education, I think is more of the school of the object for its own sake alone, and Kurt thinks of the object more as part of the fabric of cultural history. Kurt did have a great eye and an enormous respect for the object of highest quality, but he also had a place in his heart and in his intellectual approach for objects that were not necessarily superstar quality in terms of their aesthetic merits.

SMITH: In the whole realm of folklore that now surrounds the Getty and its formation, one of the things that often gets said is that the top leadership wanted competition between the various units that you were setting up.

ENGLANDER: Not at all. I think to the contrary, actually. The idea was to have the different entities of the Getty Trust work in a very integrated and coherent manner. In fact, one of the objectives of the Getty was to create very unusual interactions. I think we even used the expression that the whole would be greater than the sum of the parts by having these different institutions together under the same umbrella. It would allow for a different relationship between scholarship in the humanities, the history of art, and museums that exhibit works of art than has been typically the case. So I don't think "building in competition" was even a remote idea.



SMITH: Now, it has also been said that Kurt was a great director from the point of view of ideas, but terrible from the point of view of management style. Were there steps that you took to shore up the management aspect of things?

ENGLANDER: There was an assistant director, Thomas Reese, and Herb Hymans, who was the head of scholarly programs. I don't know if they were only there to shore up some of Kurt's shortcomings or whether that would have been the sort of structural evolution anyway, because if you looked at the other institutions there was always a sort of equivalent kind of person in each one. But certainly Kurt was more of the big concept and scholar type of person than one who was going to focus on the day to day issues.

SMITH: So you weren't concerned about that in a particular way?

ENGLANDER: I don't remember being concerned about it.

SMITH: You were also involved in setting up the Getty Conservation Institute and the hiring of Luis Monreal. What were you looking for there?

ENGLANDER: Initially at least, we were looking for someone with an established name and reputation in the field of conservation. That was quite a difficult search, as I recall. There are so many schools in the conservation world, and one had to be very careful to make sure that you didn't pick someone so identified with a certain methodology or attitude that that would limit your access in terms of involving people with a different perspective. Really, again, I only remember seeing many people, none



of whom seemed to have the right qualities, and Luis himself was not a likely candidate, in some ways. He was not a conservation person per se, but in his role at ICOM [International Council of Museums], I think he had a rather interesting overview and understanding of the issues, and knowledge of the people, and it seemed not only a way to get away from some of the politics in the conservation field, but a way again to bring in a person with an intellectual energy and enthusiasm that we thought could make the Getty Conservation Institute a very exciting and interesting place.

SMITH: When you hired somebody, in this case to initiate a program, how active did you stay with that person in terms of ongoing discussions?

ENGLANDER: Initially, there was a fair amount of interaction, but we hired people who we felt were going to run the thing; that was the whole idea, and so I wasn't sitting there looking over shoulders. But I think all of the people were very open to discussion, and I would consider all of them as people with whom I had a really extremely positive and pleasant relationship.

SMITH: Where you involved in the formation of the Art History Information Program?

ENGLANDER: Yes.

SMITH: That seems to have come together from a number of different places, at least from the way I understand the way people in AHIP talk about it. How did you





conceive of what this unit could be doing and who the people might be that would make it work in the way that you wanted it to work, as, I presume, something beyond simply a computer services program?

ENGLANDER: Yes, I think computer services had nothing to do with it then or now, really. The whole idea was to somehow bring technology to the organization of information in the history of art. Initially, I visited numerous projects that were underway in different locations in Europe and in the United States, and one of the things that seemed clear was that a common vocabulary was an issue: how you described things, what names you used. There were a lot of projects, such as *RILA* [*Répertoire international de la littérature de l'art*] and its collaboration with the *Répertoire [d'art et d'archéologie]*, and the *Avery Index*, the *Art and Architecture Thesaurus*, and the Witt Library—all of these endeavors were related to each other in that in some way or another they were dealing with this issue of tools in the history of art. So all of these projects to some extent were identified and in one way or another made part of the Getty pretty early on. I think the idea of creating these tools with a common integrated vocabulary and hierarchical terminologies was ahead of the technology a little bit at that time, but the technology caught up, and a lot of the projects that seemed very far fetched in the beginning, from my understanding, have gone a long way in terms of realization and acceptance by the field.

The *RILA/Répertoire* collaboration was a terrific thing to pull off. But it was



tough, because there was competition between the two bibliographies and very strong nationalistic sentiment among the French about the approach taken by the *Répertoire*, which had a longer history than *RILA*. *BHA* [*Bibliographie d'histoire de l'art*] was the outcome of bringing these two bibliographies together, and I believe a very successful one for the field. But the challenge for AHIP was to successfully combine art history and technology. There were a lot of people who really weren't quite sure how this was all going to work, and whether it would distort the way in which you had to think about art history.

SMITH: Were you involved in the hiring of Michael Ester too?

ENGLANDER: Yes.

SMITH: What were you looking for? In that case, it seems like you were bringing in somebody from the outside to help bring together a number of formally unified but disparate projects.

ENGLANDER: I think that we felt that we needed someone who understood the technology rather than someone who understood the content; the content would come from these various projects that had been pulled together loosely, and the scholars who were involved with those projects. We needed someone who could understand the issues related to applying the technology to a different kind of information—not only text but visual information as well. So that was the goal. Had there been someone who had had the art history dimension who seemed right, maybe





that would have been another choice. There was a time during which we had thought about Lutz Heusinger, a German fellow who was deeply engaged in this whole issue. But in the end, Michael seemed to have the curiosity and the interest and a lot of strength on the technical side.

SMITH: Now, you did tend to pull back once a unit was set up, but I have been told by Mel [J. M.] Edelstein that you were really the instrumental person in bringing him into the Research Institute, or at that time, the Getty Center. Why did you decide to take such an active role in hiring the collections development person for the library?

ENGLANDER: Actually, I am surprised that Mel described it that way, because I would not have considered myself instrumental. I don't think I knew him before. I think he was identified by Anne-Mieke Halbrook, who had used him as a consultant over the years. I may have met him in those early days, and if he says I was instrumental, that's great, because I think he made a very fine contribution, but I wouldn't have described myself that way.

SMITH: So you just happened to be in Washington at the time?

ENGLANDER: Well, you know, I saw a lot of people that were connected in the early days that we were thinking about for senior positions, so I must have seen Mel on one of those trips, and I guess that's how it happened.

SMITH: His recollection of it was that you had zeroed in on him, and then got his ideas about things, and then that seemed to work for you, so then he got offered the

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job. At any rate, that's one of the values of having different perspectives.

ENGLANDER: Right. Well, I must have met with him a few times in those early years, and I'm sure I thought very well of him, but I would not have considered that I was instrumental in bringing him to the Center.

SMITH: When you came on, in '81, '82, the three of you had to make a decision as to how fast you should grow, and it seemed that things grew very quickly indeed.

What were the factors that allowed you to believe that you could grow the organization as fast as you did and still maintain quality and control over the developments?

ENGLANDER: I think there was very much a sort of can-do attitude that prevailed, and having the resources obviously made a difference. I don't think it seemed to us as if we were growing it all that quickly. We took a year to think it through and over time we came up with a series of proposals. Pieces of the implementation of those proposals already existed if you think about it: the library had existed within the museum, the photo archive also had existed within the museum, and there was even a scholarly program of some sort. It was a re-definition with a different approach toward the field as a whole, and even the subject-matter as a whole, but there were some pieces that were already in place, at least in some of the areas. Even some of the projects of the Art History Information Program were already in place. There was the Provenance Index, and I think *RILA* was already part of the Getty at that time



too, if I'm not mistaken. So extending from those things to some of the other projects that were out there that seemed to be on the cutting edge of technology was sort of natural and not that complicated, especially because they were all staffed; it wasn't a question of building teams in all of the areas. In many cases there were people already working on the project who needed further funding and who were interested in being part of the Getty umbrella at that particular time.

SMITH: Your title was Director of Program and Analysis?

ENGLANDER: Program Planning and Analysis.

SMITH: Did you have a set job description?

ENGLANDER: No, I think that's a title that evolved out of the nature of what I was doing.

SMITH: So you were a trouble shooter in many respects.

ENGLANDER: Yes. It's very hard to know what that job would have become had I stayed at the Getty, because there was no specific replacement when I left. Maybe it was a job that had its place in the initial years, and that's the way it should have been, I don't know. Whether a different kind of senior associate working with Harold would have had a role and how that would have evolved I think is very hard to even speculate upon. Obviously at the time as I'm sure you heard, I did think that there was an ongoing role there that was meaningful, but they did just fine.

SMITH: Looking back, what were the most successful aspects of what you did at the



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Getty?

ENGLANDER: I think that being part of the process of deciding what one of the most influential organizations in the field was to become was the most exciting aspect. From what I see, I think there have been enormous successes and failures in the program, but I'm not close enough to say, "This program went beyond my wildest dreams, and this one is really disappointing," just because I haven't kept close enough contact.

SMITH: What about at the time?

ENGLANDER: I think what seemed to be the biggest challenge at the time was how that integration among the different Getty programs really was going to work, and if it was going to work. I think there were and still are some problems with the degree of collaboration that we had in mind.

[Tape I, Side Two]

SMITH: Did you like [Richard] Meier's work, even prior to this process of choosing an architect for the new Getty Center?

ENGLANDER: He was someone I had known for many, many years. As you probably saw in the *Vanity Fair* article, he and I had gone out together years before in New York, although I had totally lost touch with him. But I liked him, and I liked his work, certainly, and Kurt was also very enthusiastic about him as a candidate, initially. He was one of many candidates. From my perspective obviously, he had to



make it on his own, but I was delighted to see him as one of the architects invited to participate.

SMITH: To what degree were there philosophical questions involved in terms of assessing architectural style? Were you concerned about making a statement about architecture itself?

ENGLANDER: If you are asking me personally, I would have to say no, because I would not have been even well enough informed to have articulated what the different schools represented and what such a statement meant in terms of where the field was. I think of all the participants on the committee from the staff, Kurt Forster obviously was the one who was most able to discuss it in those terms, and probably John second. I think there was a fair degree of unanimity that we should not try to recreate something from the past, but rather express the architecture in a contemporary form. It was not going to be another villa or another building from another era, so I think there was a fair degree of conviction about that, but, at least in the initial selection, we weren't probing the question to the extent of saying, "We're not going to invite this whole school because we know we definitely don't want that." If you look at the initial list, I think there was a fairly broad range of architects who were invited to submit materials.

SMITH: As you did your site tours of museums around the world, what kind of lessons did you draw from the experience of looking at how museums had been





constructed?

ENGLANDER: There were so many different aspects to it. Again, I have not thought about it for so many years, but there were issues such as the feeling of welcome you get when you arrive in an institution, to the quality of the lighting, to the hardness of what you are walking on, to wall colorings, to places to rest, eating facilities, the relationship, where there was one, of the museum to the conservation facility or library or photo archive and how they all fit together—we looked at all of those things.

SMITH: Were there certain buildings that particularly struck you as models for what you wanted to achieve?

ENGLANDER: Not that I recall. I mean, there were qualities of different buildings that impressed us. One of the museums in Germany had fantastic proportions and great light in some of the galleries, and some of the reading rooms in other museums struck you for one reason or another, but I really can't identify which were which at this point.

SMITH: Vis-à-vis the site, as far as you were concerned, was the top-of-the-hill perspective in Brentwood what you started from?

ENGLANDER: No, as I'm sure you've been told, we looked at a lot of other options, and I think we reduced it to two possibilities: one was the top of the hill approach and the other one was a much more prosaic kind of site, in some ways I suppose more



accessible and easier to work with. But I think there was no question that in terms of dramatic impact and potential to do something really great, the Brentwood site was without any competition.

SMITH: To what degree were you involved in the Pennzoil-Texaco tussle?

ENGLANDER: Not at all.

SMITH: Not at all, okay. When you came out here, this was the first time you had actually lived in Los Angeles?

ENGLANDER: Yes.

SMITH: Had you had connections out here?

ENGLANDER: No. I had visited here for the Endowment; that's how I knew Franklin. But I really didn't know people here.

SMITH: How did you think about the question of the relationship of the Getty to the Los Angeles community—what it should and should not be.

ENGLANDER: I think we believed in the very beginning that it shouldn't tread upon the toes of other established institutions in the community. We felt that in terms of the museum's development, particularly; there should be respect for the priorities that other institutions had already identified. We didn't want to tread upon the areas of collection that other institutions had taken on for themselves, such as modern art.

I think the idea was also that the Getty should really be a very good citizen in the Los Angeles community and reach out to the broadest possible public. Even



though some of the Getty operating activities by their very nature I guess are elitist or at least don't relate very much to the local community particularly, the goal was, through the museum and the education programs, to reach out as much as possible, and be very much active and engaged with other institutions in the community, whether it be UCLA on the scholarly side, or the other museums. Certainly the Getty Grant Program, which made large one-time grants to a host of L.A. institutions, was conceived in that light.

SMITH: What were the processes of thinking about the Getty's relationship to the daily newspapers, which would primarily be the *Los Angeles Times*?

ENGLANDER: I don't remember being particularly concerned about it. I think the greater problem was really the foreign press, which was initially extremely negative about the Getty. There was talk about how Getty acquisitions were going to destroy prices, etcetera, so there was some concern about that, and a consultant in the U.K. was hired pretty early on to work in the public relations area. But I don't really remember a major concern about local newspapers. Obviously, the desire was to have a good relationship and a positive image in the community.

SMITH: But you didn't have a special program for that.

ENGLANDER: There was eventually a public affairs department.

SMITH: You did mention England. Were you involved with the Mantegna controversy?



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ENGLANDER: No.

SMITH: That would be strictly museum business. Did you play a role in acquisitions at all?

ENGLANDER: No. I think Harold was the one sort of bridging member in that respect.

SMITH: But would things float across your desk, on just an FYI kind of basis?

ENGLANDER: No, I really heard about acquisitions at the trustee meetings.

SMITH: You did have some experience with museums. How did you evaluate the quality of the collection and what might need to be done?

ENGLANDER: I think it was clear to everyone that the collection had its strong points, but its major weak points as well, particularly in the area of paintings. It wasn't clear in the beginning the extent to which there were some weaknesses in the antiquities collection as well. The French furniture was very distinguished, but, you know, the jokes went around all the time about how Mr. Getty had one established price, beyond which he was unwilling to pay for *any* work of art, regardless of what it was. So he paid the same for a piece of furniture as he would for an Italian Renaissance painting, and you just don't get the same quality picture as you do a commode.

There were all kinds of anecdotes about the way the collection had been built, and I think the external field was pretty skeptical about the quality of the collection

1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part contains a detailed account of the work done in the various departments.

3. The third part gives a summary of the results of the work and a statement of the progress made.

4. The fourth part contains a list of the names of the persons who have been employed during the year.

5. The fifth part contains a list of the names of the persons who have been employed during the year.

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overall. So it was important to find a director who was going to bring almost an instant credibility to the effort, and he was just going to take hold in that area and separate the wheat from the chaff in terms of what existed and aggressively, in the best sense of the word, go out to build more quality into the collection in existing areas as well as new areas.

SMITH: I did want to ask you about the events that surrounded your decision to leave the Getty. I suppose the most direct and obvious question is, at the time that you were proposed to join the board of trustees, were you aware that there was a reservoir of antagonism on the board?

ENGLANDER: Well, I wasn't proposed to join the board of trustees; that was never on the table. The issue for the board that they made clear to Harold primarily, never directly to me, except in friendly conversations with one or two members of the board after the issue had already arisen, was that they were just not comfortable having Harold as chief executive involved with someone in a senior position reporting to him. He thought that that was manageable and that the board would come around, but when it became clear that was not going to happen, I resigned.

SMITH: So for you it was a choice between the personal relationship and the position at the Getty?

ENGLANDER: I never looked at it as that kind of choice, because at that point I think it wouldn't have been possible to choose to stay.





SMITH: When you left the Getty, how did you wind up going to Capital Research?  
What were the factors?

ENGLANDER: Well, Jon Lovelace was on the Getty board. He had observed me in my role at the Getty and somehow he thought maybe there was some kind of fit, although I must say it would not have been clear to the independent observer. But he offered me the opportunity to start working with Capital on a consulting basis. It was Capital Research, initially, and eventually Capital International, Inc. was formed, which is the Capital company for which I specifically work. So that's how it started.

SMITH: And what are your responsibilities there?

ENGLANDER: I got very deeply involved with Latin America, when the whole emerging markets thing was just coming onto the radar screen. I think that's really what made it work; there was a whole new area that was just developing where Capital hadn't already had an established group of people who were involved. I had a lot of affinity for Latin America; it related to what I had studied initially. Since then I have done a lot of special projects within Capital. I have never really gotten involved in the investment side particularly, and haven't had an interest in that, I would say. So it's been a wide range of things: Capital in the twenty-first century, creating a joint venture in Brazil which I sort of oversee for Capital, and this whole issue of emerging markets, which is the central thrust of my involvement there.

SMITH: Have you maintained any ongoing involvement with the arts? I know not

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the Getty, but elsewhere?

ENGLANDER: As a visitor.

SMITH: You're not on advisory boards for MOCA or its equivalent in São Paulo?

ENGLANDER: No.

SMITH: I wanted to ask you just to discuss briefly your perception of the people that you came into contact with at the Getty, to give little character sketches. Very subjective. I suppose maybe the first place to start, and I suppose the easiest as well as the most difficult would be Harold. In effect, how you saw him, both as a person and as a manager and what were the attributes that allowed him to pull this very incredible thing together?

ENGLANDER: You know, I think it's clear that Harold is an exceptionally talented man, and I think what enabled him to do it comes from two different directions: one, he had the confidence of the board because of his business background; and two, he had the humility to realize that he was not an expert in the field of the arts and the wisdom to listen to people who were. He is a very skilled manager and leader of people. I think he has a somewhat patriarchal approach in some respects. I mean, there's no question at the Getty about who is the head; it's not a democracy, but you probably couldn't have created an institution like the Getty in a democracy. I think Harold had all of the right ingredients and the talent to identify good people, which is what I feel my major contribution really was, to assist with that process. He then let



these people develop within their fields, although he has always maintained an engagement, an oversight and an authority vis-à-vis the directors that has made it clear that although they had the individual responsibility, they also were responsible to someone else.

SMITH: You used the word "patriarchal" and then you connected it to the question of democracy, but another connection would be towards the issue of feminism. As a woman in the corporate world at a particular time, and also of the generation when feminism reasserts itself, how important has feminist thought been for you in terms of helping you place yourself in a world in which women were often largely excluded, or mostly excluded?

ENGLANDER: In the art world I don't feel that it's fair to say that women have been mostly excluded. I think that if you look at the Getty there are a lot of women in relatively senior positions, including some of the most senior positions. But feminism became an issue for me vis-à-vis the Getty in the way in which my leaving took place. I resented both the way Harold handled it, because I felt it was not a management issue and he couldn't really handle it that way and that I should have been able to speak for myself, and I resented the attitude of the trustees, which I felt was pretty cowardly and didn't recognize the fact that they'd observed and appreciated my contribution as an independent professional; that sort of disappeared in light of the relationship.



1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend of increasing activity over time.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results have significant implications for the field of research and may lead to further developments in the future.

5. The fifth part of the document concludes the study. It summarizes the main findings and provides a final statement on the importance of the research.

I think in the business world there's still a long way for women to go. Maybe it's because I'm from an older generation of women in the business world and I have watched for a while how it's gone, but I think the dilemma, and it will never go away, is that women thought for a while at least that they could have it all, and the fact is, they can't. So, if you really dedicate yourself as intensely to work as many men do, something's got to give, whether it's your responsibilities to your children or your household, because that still is pretty much a more important dimension of a woman's life than a man's life. What I see at Capital, for example, are really brilliant women who work extremely hard and who earn very good money, but very few of them are in the senior management of the company, and at least part of that I think is because they just can't travel as much or work as long a day, or choose not to, because they have three children under the age of ten, or something like that. So I think it's hard for women, and it's harder on their children if they choose to really go for it.

SMITH: Your jobs, it seems both at the Getty and also at Capital, must involve a fair amount of travel?

ENGLANDER: And I have a lot of guilt over the impact it's had on my son, so if I had it to do over again I would do it differently. I think it's fine to be a working parent, but I think you need to be there, and traveling is really tougher on him than I imagined.

SMITH: Of course maybe men should think about this as well.

1. The first part of the paper discusses the importance of understanding the underlying mechanisms of the observed phenomena. This section provides a comprehensive overview of the current state of research in this field, highlighting key findings and identifying areas for further investigation. The authors argue that a deeper understanding of these mechanisms is essential for developing effective interventions and policies.

2. The second part of the paper presents a detailed analysis of the data collected from the study. This section includes a thorough examination of the results, discussing the statistical significance of the findings and their implications for the research questions. The authors provide a clear and concise summary of the data, ensuring that the reader can easily interpret the results.

3. The third part of the paper focuses on the practical applications of the research findings. This section discusses how the results can be used to inform decision-making and guide the development of new programs and policies. The authors emphasize the importance of translating research into practice and provide specific recommendations for future research and action.

4. The final part of the paper concludes with a summary of the main findings and a discussion of the limitations of the study. The authors acknowledge the strengths and weaknesses of the research and provide suggestions for how the study can be improved in the future. They also discuss the broader implications of the findings for the field and the potential for future research.

ENGLANDER: Yes, that's true. Or at least you have to be partners in it.

SMITH: Moving back to people at the Getty, I wanted to ask about Norris Bramlett.

ENGLANDER: Well, you know, Norris had been there forever, he was a pencil counter, and he was a very sweet man. He had no idea I think of what all of these big new plans really meant, but he was a decent guy. The role that he had when Mr. Getty was alive was gone, and I think that was a pretty tough situation to be in. I think he tried to be a responsible trustee, and, you know . . . he was just a modest man.

SMITH: Did you ever feel that there was a tension between people like Bramlett, who might be trying to figure out "what Mr. Getty would be doing," because what you were doing was different?

ENGLANDER: I guess there was some of that, but it was very subtle. Actually, I think Norris maybe was in the most difficult position, because he had been the sort of key liaison person for Mr. Getty, and that disappeared. I think among others who had been around when Mr. Getty was around, there was maybe concern, but also there was a sense of excitement, because those people, like Gillian [Wilson], for example, were clearly going to have great opportunities under the new regime. Others of course didn't fare quite so well, and I'm sure there were more feelings about that than I was aware of at the time.





SMITH: What about Harold Berg?

ENGLANDER: Harold Berg was a real Texas oil man. He didn't have a clue, I don't think, and he tried to do his best. And, again, he was a decent guy, but he had trouble staying awake in the afternoon meetings, after lunch. He was not a man of culture, yet he never imposed himself. I think the great thing you can say about all of those sort of old Getty Oil guys is that they allowed it to happen, and they could have stopped it. Once they made the commitment to Harold's leadership, they allowed him to bring in the people and make the proposals that, as long as they were grounded in solid foundations, came to be realized. So as much as people I am sure may say negative things about somebody like Harold, who was from a different world, a different generation, a different everything, he in his own peculiar way was an enabler. He would periodically bring up how the Getty should collect Western art, and wouldn't it be great to have some Remingtons—that kind of thing. But he allowed himself to be convinced, and he had great respect for Franklin Murphy, who knew how to navigate the waters when they became a little troubled. I think Franklin was of great assistance to all of us who were working to try and make the Getty something different.

SMITH: I should ask you about Franklin, but that seems like such a gargantuan task.

ENGLANDER: Franklin of course was, as I'm sure others have described him, a Renaissance man; he was brilliant, he was wise. He was also very Machiavellian,

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extremely political. He had his weaknesses.

SMITH: Okay, what were they?

ENGLANDER: Well, I think he was too manipulative at times, and I think he had too much of an eye for the women. But in terms of his relationship to the Getty, I think it's fair to say that the Getty would not be what it is today were it not for Franklin's role, both in introducing Harold initially, because he was the one who brought Harold Williams to the attention of the board, and then in reinforcing and steering and guiding and supporting and working with the board to get comfortable with some of the departures from the traditional museum context. There was a lot of mixed feeling, initially, about whether the Getty should go off into all of these directions, and Franklin was a very committed humanist and scholar in his own private way, and he brought a very strong voice to those discussions.

SMITH: Now you said manipulative; would that imply that he had a master plan of sorts? How did the Getty fit into that?

ENGLANDER: No, I don't think it's that. I think Franklin was somewhat of a cultural czar in Los Angeles and he enjoyed that role, calling upon the people in different places to mix and match. He was important without having to *make himself* more important, but I think he felt a need to do that, and it wasn't necessary. I mean, he was a powerful figure, and that should have been enough.

SMITH: Many people have referred to him as their mentor. Did you think of him as



a mentor?

ENGLANDER: No.

SMITH: Who were your mentors?

ENGLANDER: I'm not sure I had a mentor. At least within the Getty context I don't think I particularly had a mentor.

SMITH: And the pre-Getty context?

ENGLANDER: When I was at the Museum of Modern Art there was an individual who was very influential, a man by the name of Walter Thayer, who worked for Whitney Communications and was on the board of the museum. Blanchette Rockefeller was a fairly influential person to me, I had a lot of admiration for her. But mentoring is a funny kind of word, so I'm not sure that it's an exact fit with the relationships I've had with different people over time.

SMITH: Okay. What about Gordon Getty as a character in this drama?

ENGLANDER: That's a good word; he is a character. He's very intelligent and sometimes would come out of totally left field, he has that slightly mad quality about him. His passion of course obviously was always music more than the visual arts, but I would say he was quite a constructive trustee and didn't attempt to use being a Getty in a way that was inappropriate. He conducted himself like a member of the board and took the responsibility seriously.

SMITH: Of course he did have and still has rather well defined ideas about the arts





and their place in society. Did that become an issue at any time?

ENGLANDER: No, it really didn't. I mean he would raise questions from time to time, but I can't even say there was enough of a theme to them for me to state their nature. He was certainly an active and vocal participant at board meetings, but he was never an obstacle in a serious way.

SMITH: I'm not going to go through all the business people, but what about Otto Wittmann's role in this?

ENGLANDER: I have a feeling that Otto's role was more important to the Getty before I came along than after, although clearly he was a person on the board who was supportive of a lot of the ideas that maybe some of the business people weren't so clear on. Otto was always a great gentleman, and a very fine and gentle man, but he certainly didn't provide the level of leadership of a Franklin Murphy. I think maybe for him the adjustment was also a bit difficult, because he had had a greater influence in previous times.

SMITH: Were there policy issues where you disagreed?

ENGLANDER: I don't recall. Maybe there were discussions, but I think Otto knew the handwriting was on the wall. I'd like to think that most of the decisions that were taken were really consistent with expert opinion in the field, enough so that there was a legitimacy so that even if you had other ideas about what might have been, you couldn't really argue too hard about an option that seemed to come more or less out



of a consensus.

SMITH: Do you think, given that the Toledo Art Museum was so much more community based, that that was an element of tension?

ENGLANDER: I'm not aware of it. Maybe it was an element of tension between him and John in the early years, but I really had no sense that that was the case.

SMITH: What about Federico Zeri?

ENGLANDER: He was a character also: brilliant, erratic, slightly off-color. I actually got along with him pretty well. Even if he was a little bit illegitimate in some respects, it was never an issue in terms of what I was involved in vis-à-vis the Getty. I guess it was more of a problem maybe, again, on the museum side. He did really support the scholarly direction of the museum.

SMITH: But nonetheless Harold had to ask him to leave.

ENGLANDER: Yes, but, as I recall, that was over a particular issue, which I can't remember, to be frank. There was an issue that came up, which I'm sure has come out in your discussions with others.

SMITH: It's actually useful when you say, "I can't remember," because that helps clarify the record that not everybody was involved in everything.

ENGLANDER: No, that's right. I remember being involved in the discussions about it and him, etcetera, but the issue was not one that directly affected me. I think that's the difficult thing about an interview with someone like me, who is no longer involved





with the Getty. I think when you are still involved, the whole thing has a seamlessness that enhances your recollection, because everything has built upon everything else, and you are still living it, whereas in my case I've really deliberately tried not to think about the Getty for the last ten years. I think a lot of the things that were big issues and were very important to me at the time, are very shadowy to me now, so it's a distorted view, in that sense.

SMITH: Yes, but this is just the inevitable nature of interviews and memory. At some point in the future these things may sharpen in your mental focus, but—

ENGLANDER: I'm sure even if I had taken the time to read some of the memoranda from those days it would have brought a lot of it back.

SMITH: It sounds as though you were actually very deeply involved in the New York art scene. Is that correct?

ENGLANDER: I'd met a lot of people when I was at MOMA, and a lot of those contacts I had maintained. I knew people at the Metropolitan and the Guggenheim, and a number of other New York institutions, certainly.

SMITH: Had you known Craig Smyth before?

ENGLANDER: No. I think Irving Lavin put me in touch with Craig initially, and I went to visit Craig at I Tatti. After meeting with him a couple of times, I felt that he could make a contribution, so that's how that evolved. Nobody was asked to be involved a priori because of their position, or because of anything else. The people



who were invited to become more involved were people that we had had discussions with that were informal in nature, and depending on the quality of their insights and the nature of the individual they were asked to become involved or not.

SMITH: What about Lani Lattin Duke? I've heard it so many times that the three of you were a single, unified team, and there really wasn't that much separation, though my understanding of her background is that she always had this sharp focus on educational issues.

ENGLANDER: I actually think it's not accurate to say that the three of us functioned as a team rather than in our separate areas. I think it's more accurate to say that Lani and I divided the areas and she went her way and I went mine. We didn't do it together. We each came back with what we had learned and discussed it as a threesome initially, but we conducted our research separately. You're right in the perception that Lani's concentration, almost from the very beginning, was related to education in all of its aspects, most broadly defined vis-à-vis the general public, and mine was related to other areas, as we have mentioned.

SMITH: Did you have a contribution to make to discipline-based art education?

ENGLANDER: Yes, in the sense that in the early days we really aired a lot of ideas and tried to see what made sense or what didn't. But I in no way would take credit for the decision to commit to discipline-based, although we all were a part of the discussions that led to that recommendation. But the separating of discipline-based

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from other possible approaches—all of the work, all of the people contact—was work that Lani did.

SMITH: So, in that case, you would be a sounding board rather than necessarily having opinions yourself.

ENGLANDER: That's right. I would say that Harold and I in a way both acted as sounding boards, although obviously he had the ultimate authority to decide whether that was the right approach.

SMITH: What about George Goldner?

ENGLANDER: George was a curious individual. I didn't work very closely with him, I think we were friends in a funny way, although from a distance. He had a lot of talent, as was later demonstrated, and I think that that was realized pretty early on. Obviously, he has had a stellar career over the last decade. But he was also quite a political animal I would say, and had qualities that were way beyond the position he had when we met. He had a great eye, and a strong personal interest, which he was already cultivating while he was still in the small photo archive in the context of the museum. He had his own collection of drawings. I had a lot of respect for him.

SMITH: Now, the issue of whether the Getty would collect either photographs or drawings I gather required some debate on the trustees' part, and some convincing. How did you feel about expanding into these areas? Did you have an opinion?

ENGLANDER: Well, I had an opinion, but I'm not sure it was relevant. I was



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certainly in favor of expanding the collection in directions where we felt we could collect meaningfully.

[Tape II, Side One]

SMITH: You were talking about the photography and drawing collections.

ENGLANDER: It was possible to buy these major photography collections, which meant that the Getty immediately could be an important presence as an institution committed to collecting in that area, and with drawings it seemed as if over time we could create a meaningful collection as well, so both of those areas of expansion made sense.

SMITH: And Burton Fredericksen?

ENGLANDER: I don't have a strong picture of Burton. I think he was the one who had the most reason to be anxious, and I guess he probably was, because the picture collection was not strong, and Burton was not viewed as a curator of distinction, I would say. Obviously, he ended up making his contribution in another area. I was never very close to him, although we had a lot of occasions to meet in the early days, when it was a very small world at the Getty.

SMITH: When you started out, did you view the Getty project as a tabula rasa?

ENGLANDER: Apart from the museum, yes. It was clear that the museum would continue and that it needed some re-definition and a level of leadership which it had never had. But one of the early commitments was that the Getty should be more than



a museum and the question was, what that should be within that very broad mandate in the will, and within that very broad mandate I think there was a pretty open field.

SMITH: What about Jiri Frel? Did you know him?

ENGLANDER: Yes. He was a charming, engaging, peripatetic, and difficult individual. He had a great deal of charisma, and I guess also that side of him which wasn't as honest as it might have been.

SMITH: Which may not be untypical of aspects of the museum world.

ENGLANDER: That's right.

SMITH: And the business side: Joseph Kearns?

ENGLANDER: Joe Kearns was a solid, honest, good guy, and the right man for the job. He knew what his strengths were and concentrated on those, and left the rest of it to the rest of us. I think he's a fine person.

SMITH: Stephen Rountree?

ENGLANDER: A wonderful individual, very gifted. Steve was at the museum initially, as you know, and when we were thinking about someone to run this building program, we were initially looking outside; then it occurred to me that maybe we should look in our own backyard, and I think Steve has really distinguished himself beyond all expectations.

SMITH: I did mention decentralization before, but there is something that does strike me at least about the initial period of formation: there seemed to be a duplication of

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services in the area of publications. You had a publications unit in the museum, the research center, AHIP, and in conservation. Was that simply just an accidental by-product of the way things developed, or was there some kind of intentionality in seeing how various things might go?

ENGLANDER: In fact, you are probably more aware than I am of how it's evolved. I thought there was an attempt to coordinate publications, recognizing that each institution had different needs and requirements, and that it was appropriate for all of them to have publications as a by-product of their primary purpose, and that the publications should have a different image, personality, and audience in some cases. But there was also a desire I think to be as professional as possible, and avoid duplication of effort in the technical aspects of publication. But I haven't followed developments in that area since I left. There was a person hired, I think, whom I met, who seemed extremely qualified, who was going to coordinate that, but I don't know what's happened.

SMITH: I am basically coming to an end of my questions.

ENGLANDER: There are two areas that you didn't ask about; one is the Getty Grant Program, and how that fit into the picture.

SMITH: Ah, yes, okay.

ENGLANDER: I think the Grant Program was a very important development of the Getty, although it was subsequent to the commitment to the operating activities, just



because those had to be defined and that money had to be spent before the discretionary grant-making activity was in place. I think it was an extremely important way for the Getty to relate to the field and although I was very involved in the definition of the program and its set-up, I think Deborah Marrow has taken it on brilliantly. She was part of it from the beginning, involved primarily in the publications area, which was the first piece that was in place, but she's really been responsible for making that program as important a contributor to the field as it has been. Deborah is one of the people at the Getty who by temperament and nature has played a very important role, operating with some very big egos and having the respect and regard of her colleagues, she has had a kind of harmonizing influence, of a sort.

The other area I wanted to mention, at least in terms of my personal contribution, concerns the relationship of the Getty to institutions abroad. In the initial years, particularly in France, the relationship with the Getty was very iffy for lots of different reasons. I think the rapprochement with the *Répertoire* to join forces in publishing *BHA* was not an easy rapprochement, but it really was an important one, and I was very engaged in making that happen and dealing with some of the egos on the French side that were very suspicious about the Getty and its intentions: what it would mean if we worked together.

SMITH: How did you go about assuaging their fears?



ENGLANDER: Oh, I don't know, I think it's attitude as much as anything. I spoke French, I liked the people, and I think they sensed that. André Chastel was then the sort of king of the French art history world, and we developed a reasonably good relationship. I think somehow I helped smooth the waters in those early discussions where we had the French art history community and basically Harold and myself talking about what it would mean and how it would work; there was a meeting in Paris, as I recall, that was very critical to enabling things to move forward.

SMITH: What were their concerns?

ENGLANDER: I think they were concerned about losing the French language, and the Getty had more money, more people, more clout longterm, and yet the French had the tradition and had done it for many more years. They had a very different approach in their bibliography: more entries, less information, contrasted to the *RILA* approach. How was that going to sort itself out? How were the bilingual issues going to sort themselves out? What was the relationship between the two individuals, the head of the *Répertoire*, the head of *RILA*. I think that they were just afraid that they would be sort of taken over and out of the picture in some way, which was never the intent, and I think, at least as far as I know, it's been a very successful collaboration.

SMITH: Did you have to do similar things in Britain, Germany, or Italy? I mean, smoothing of waters?



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ENGLANDER: Much less, I would say. I like to think—of course you never really know, I suppose, because people tend not to tell you—that I was a constructive person for the Getty in terms of building an image before people really knew what the Getty was and what it was about. I think that I helped to create at least an openness on the part of people. I had a very good relationship with Paola Barocchi at the Scuola Normale, and that helped pave the way for the Getty to get as engaged as it did in some of the art history information projects. That was when I had originally met [Salvatore] Settis, who is currently the director of the Research Institute, so I like to think that some of those early encounters and discussions were a positive force for the Getty, longer term.

SMITH: In the structure that you were creating, there are a couple of inherent tensions: one is the bringing together of academics, corporate people, and museum people, and getting them to work together in a really collaborative way. It must have been a big challenge to think through how you were going to get people who were used to faculty self governments and a certain amount of verbal excess as just part of the normal way of doing business to be in a constructive relationship with someone who has a much more top-down and laconic approach: you identify problems and you set out and do it. Did you engage in much thought about the respective cultures of the communities that you were drawing on?

ENGLANDER: Now when you are talking about the business community, you mean



the trustees?

SMITH: The trustees, but also setting up an effective corporate structure for the Getty Trust, so that the management is not simply say, as at UCLA, or most universities, off on its own.

ENGLANDER: As I perceived it, at least in the early days, I think that the management at the Trust really operated as a support system rather than as a management entity per se, so there was never pressure from the "management" to realize or implement or do anything, other than to get the books in order, and whatever. I don't think it was a conflict of cultures, because it was clear from the beginning that their role was really administrative and supportive and more back office, in a way, particularly before the building project got underway. The building project, of course, was a big bridge between the administrative management side and the program side.

So I didn't see that or feel that as a tension at all. I think the trust was driven by the program side, and I hope it remains that way. Obviously, there has been a lot of institution-building going on, and the dilemma is, how do you keep fresh and open to new ideas and how do you keep close to other institutions in a way that recognizes their reality, which is so different from the reality of the Getty in the same fields? Going back to Harold's gifts, he was so much the businessman that one could have felt he might not have had the patience to work through the issues that come up when





you are creating an institution of this kind, but I think he's one of those people that really does know how to listen, and he could understand enough early on to recognize that the dynamics of a particular field and the characteristics of its players may be quite different from what he was used to and he could sort of go with the flow. So he's done very well.

SMITH: Then another aspect of all this which you touched on was the international question. American academics have a very different way of relating to each other, defining topics, and organizing their work than French academics. Of course it varies with different European countries. It sounds like you were one of the point people having to figure out a way in which primarily Europeans and Americans could work together in a constructive way.

ENGLANDER: I really think that people respond to you the way they perceive you perceive them. I never pretended to be an expert of any kind; I appreciated the Europeans as much as the Americans, and I think they felt that. I think that was the similarity, in a funny way, that made it effective for me to work in Latin America, because I think the Latin Americans always perceived me to be the sort of rare gringo who liked, appreciated, and related to them and where they were coming from. So I really didn't see those as worlds apart but as different approaches to the same world, with positive qualities on both sides, and it never occurred to me that they might not get on, and so I suppose if you approach it that way that minimizes the likelihood that



they won't get on, rather than sort of setting it up.

SMITH: So these things did not evolve as a tension, then?

ENGLANDER: No, they really didn't, and in fact I think because of the nature of the inquiry there was a lot of cross-fertilization between those in the U.S., who had admiration for certain scholars in Europe, and vice-versa. Of course, once Kurt got into the picture . . . he had a foot firmly in both worlds. I think I always thought of it as one world. I think at the highest level it really is, because people of quality respect and respond to each other, even if their approaches may be very different. So that was part of the interesting thing, to bring people together around a table and try and talk through an issue and end up in a constructive way. In its way, I suppose the AHIP conversations were among the most interesting, where we had people from Europe and the United States talking about issues related to iconography and stuff like that.

SMITH: How much of this did you understand?

ENGLANDER: Oh, you pick it up. The issues are specific to the field but also nonspecific, in a way. When you are talking about terminology, or an artist's name or provenance, you get the idea of what the issues are pretty quickly, and then it's just interesting to see the way people interact and how much national pride plays a role, etcetera. I chaired a lot of those meetings early on, and I think, in a funny way, being not of the field was a positive, because you could ask questions in a totally different



kind of way. You were not part of one camp or another. I was certainly an American and perceived as one, but I was happy to talk to the French in French, and I think it was easier for me than for someone who might have had more objective credibility and legitimacy, but would have had the baggage. I was really more of a facilitator in some of these discussions; I was able to re-state things in such a way that it gradually brought people closer together.

SMITH: How many languages do you speak?

ENGLANDER: Well, it depends on what you mean, but I spoke Spanish and French at the time. I could do enough in Italian so that if somebody was only speaking in Italian, I knew if the translator was doing a good job or not and I often would reply in fractured Italian rather than in English through the translator. And now I speak Portuguese.

SMITH: How did you learn French?

ENGLANDER: I lived in Switzerland after I got out of college for a while. I really wanted to learn French. I had studied Spanish in college and had spent a year in Spain and was humiliated at a French dinner party in my postcollege years and decided it would never happen again; I was going to learn French. It came pretty easily. I like languages.

SMITH: I have run out of questions, but if you have anything you would like to conclude with—





ENGLANDER: No, but I sensed from some of your initial questions, or the way you positioned them, that it's very hard to get away from the focus on the museum, because the museum was there first, and the museum will always be the most visible component of the Getty. It should be, in some respects, at least in terms of the local community; but I think some of the other Getty activities, if they live up to their initial vision, may end up being more meaningful to the field as a whole than the museum, and you should give those areas equal weight in your role as interlocutor.

SMITH: Okay. Well, thank you.



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